

Recent Arrivals in the Lingerie House

Geo. Baker



THREAD LACE UPON HANKER CHIFF LINEN

THE CRAZE TAKES ON NEW AND CHARMING ELABORATIONS--SLEEVES ARE DELIGHTFULLY VARIOUS AND CUFFS ARE DIFFERENT.

Almost every steamer that wends its way from France to the New World brings along some new and still more charming development of what we, on these shores, term the lingerie waist or blouse.

Not that there is much, if, indeed, any, blousiness or bagginess to the late arrivals, but the term of blouse is so comprehensive that one applies it to everything of the class, irrespective of design or outline.

So far from showing any hint or indications of a waning vogue, the very newest of these charming concocts exhibit a tendency to follow the dernier cri, the very last note, in things modish. Each new little fad of Dame Fashion is taken up and exploited; every little device that will improve the silhouette of the figure is adopted, and all of the materials that go to the fashioning of the summer frocks are taken up likewise by the lingerie waist.

But there is one point that the French woman insists upon in these same fascinating waists, and that is that they shall live up to their title. They must be really and truly of the lingerie persuasion, which may be taken to mean that they must be absolutely washable by the ordinary soap and water cleansing process. Nothing that will not withstand the assaults of the laundress need be presented in these for her inspection, and this in spite of the fact that the dry cleaner's art is brought to a higher pitch of perfection, and offered at a far lower rate in France than anywhere else upon earth. The fastidious maid, and, mademoiselle, too, demands that her most intimate belongings shall be subjected to the salutary influence of the sun and wind and water, and it is only in rare instances that this rule is not observed.

And, by the way, this term lingerie applied to blouses and waists is one that we seem to have forced upon the Parisienne themselves. The word lingerie over there is taken to indicate only the most intimate garments of the toilette, and even such possessions as lounge robes, matinee pelisols, etc., are not included under this title. The Parisienne would just about as soon think of indicating her dainty handsome blouses by this title as she would of wearing them in bed. Lingerie is something that is not supposed to be presented to public view in the wearing, and so the title by which we define those fascinating possessions in blouses is decidedly misleading, to say the least.

The sheers of handkerchief linen, of both linen and cotton batiste, linen cambric and the round thread Irish linen, are all in the highest esteem for the summer blouse. Hand embroideries run riot. In fact, the blouse that cannot show some modicum of this much-to-be-desired needlecraft is hopelessly out of the race for fashionable favor.

And in the elaboration of extravagance—for that is what many of them amount to—the vogue of the old-time thread laces is being revived. In Europe there is a very vivid interest in reviving the old-time laces, and ladies of the highest society are doing all within their power to restore what is fast becoming a lost art. Teachers on this side of the water are having all they can do with classes and private pupils, and pillow and bobbin laces are the fad of the hour. One often wonders why all of this has not been done before, for there is something in the real laces of even the simplest and most elementary character which the machine copy can never reproduce, no matter how good it may be.

So it is that the pillow and the interweaving bobbins will be the smartest fancy work of the summer time. The materials are all imported from Holland or Belgium, the dampness of the atmosphere in these two low-lying countries vastly favoring the spinning of the most colubine of linen threads, and with a little practice the girl who is at all skillful with her fingers can soon learn to produce laces of marvellous fineness and intricacy—laces that would cost a considerable sum of money to purchase in the smart shops.

The fashioning of one's own lingerie blouses is another of the season's fads, and when both lace and embroidery are the result of personal skill something

original and individual is the usual result. Blouses of all-over embroidery are among the best of the late arrivals. The fashioning of these is simple in the extreme, for the modishness of the material is largely relied upon to make the cachet of the blouse, and any attempt at fussiness in these expensive possessions is considered in the light of an attempt to "gild the lily, or adorn the rose."

Sleeves are delightfully various. There are

some that come only to the elbow and are either a simple puff or a fluffy mass of ruffles. Others show mitaine cuffs, sometimes extending well down over the hand or stopping at the wrist, and the dainty woman's friend, the dress shield, is now included among the imperative necessities of the blouse.

The ribbon accessories, too, are charming, and belts, celintures, sashes and girdles are fashioned after fancy shapes and deftly stayed with featherbone rods to hold their smart shape.

The Summer Sunshade and the Silken Parasol.

The sunshade of some kind or variety is just as necessary to the summer girl—as she is the fan to the Spanish woman. With it she achieves the crowning touch to the toilette, and the sunshade carried is largely the medium whereby the sartorial significance of the occasion is expressed.

One clever girl announced the other day while on a shopping tour—her second summer wind, she called it; for she was taking advantage of the wonderful bargains that the midsummer brings in the exclusive shops whose patrons purchase novelties entirely regardless of season or weather—she announced that she called sunshades all those creations of chiffons, of batiste, of linen—in fact, all that were frilly and fluffy and ideally summery in their appearance were sunshades. Parasols, she continued, were the more sober, though perhaps none the less costly, affairs of silk, and she always made quite a distinction between the two.

In the summer silks that are used to fashion all sorts and characters of toilettes, from the useful shirtwaist suit of the mornings right on up to frilly frocks for the afternoon, Dame Fashion declares that those who most faithfully follow her mandates must have the parasol made from exactly the same piece of silk as fashions the gown. Only a trifle of two yards extra is needed for this, and the mounting may cost just as much or as little as one chooses to pay.

The mountings, though, of the late arrivals from France are far different from what the springtime heralded. Some parasol shops looked for all the world like some memorial menagerie, the handles of everything being carved in representation of the head of some bird or beast or fish. Parrots were in especial esteem; the golden eagle perched on a parasol handle looked like almost anything but a picture of national dignity, while as for the greyhounds, terriers, poodles, tigers, elephants and all the rest, there were so many to choose from that the choice was bewildering.

However, this fancy for the blazier is already passe, and a more graceful fashion has taken its place. The new sticks are all of them delightfully long, some of them approaching the Directorate case in length, and when they are gracefully carried they prove a most effective adjunct to a smart toilette and a clever pose. Long plain shafts of enameled wood, the color matching the silk of batiste, and with chic little choux tied on about halfway down, are used for plain and dressy parasols alike.

The frame is about as important a part of the parasol as is the stick in many of the new ones. Some sterling silver ones

are shown, with round ball tips almost as large as a pea. Others are in gilt with just the same ball tips; while still others are of the usual wire, but enameled to match the stick and the covering of the umbrella. Color contrasts, though, are cleverly managed in some. For example, a pale blue silk parasol painted in violets has the frame and tips in silver; while a vivid red one has them in gilt; and a smart touch is added in the little gold tassels that drop from the handle rossette. The white sunshades have the frame sometimes in pale blue, in pink or in green, just as fancy may dictate; and the handle trimmings sometimes show a repetition of this touch of color.

One does not often associate velvet with a summer sunshade; but the most bewitching knots of velvet ribbon are perched upon the frilly and fluffy sunshades. That it is in colored velvet goes without saying, for there is a certain fastidiousness to white velvet for such purposes as to put it out of the running altogether. In fact, in the white linen and batiste sunshades it is quite the correct thing to repeat the ribbon trimmings of the white gown, and when these are in velvet, as already hinted, the effect is doubly smart.

Ribbon velvet bands, too, are used to edge some parasols of silk, and some very novel effects are to be seen in this. There is a new ribbon that shows one side velvet and the other a satin plaid. On a sunshade of solid color this makes for the most delightful effect.

Other ribbons, too, find novel uses in the parasol parade. Silks of faint and indeterminate printings show a band of ribbon above the edge in marked but harmonious contrast. Then there are sunshades that are entirely covered with ruffled, pleated or quilted ribbons, the one row overlapping the other with the fluffiest effect; and the use of shaded schemes, the darker ribbon at the top and shading down to the faintest tint at the edge, or vice versa, is in high esteem. Gauze ribbons are particularly charming in this guise; and one in several shades of lavender has a row of silver gauze ribbon introduced every third or fourth row with the most bewitching result. A bunch of silver gauze roses decorate the long pearl handle.

The very determined effort on the part of some Parisian leaders of the mode to popularize the low-necked gown for daylight wear has not resulted in as general acceptance as its promoters hoped for. However, the vogue of the square or Dutch neck, as it is called, is largely on the increase; but this is merely a little square or windowpane, as one more man described it the other day, cut out below the throat, and is in no sense to be taken as a full décolletage. With this there is usually worn a little neck lace of some sort, close against the throat.



HAND EMBROIDERIES AND MADE LACE



SMARTLY SIMPLE BLOUSE & ALL-OVER EMBROIDERY



PARASOL WITH RIBBON INSERTION

Some Smart and Clever Features of Fashion.

Thread Lace Upon Handkerchief Linen.

The so-called lingerie blouse shows not the slightest hint or indication of a waning vogue. Indeed, so much to the contrary, it takes to itself new and further elaborations day by day. One of the latest of these is the use of thread lace; and some of the simpler patterns in this are oftentimes made by the wearer herself, so that she can proudly boast the blouse is all her own handiwork. The illustration shows one of the old-time pillow and bobbin laces that are done in the Holland linen thread, and the linen of the blouse is of the sheer handkerchief quality. The fastening is in the back, this allowing the fronts to take the elaborate scheme of decoration unbroken. Hand-run tucks in yoke shape make for the required fullness; and the lace is whipped on, the laces being cut out beneath. The diamond-shaped insertions are filled in with fancy stitches, several of the best known lace stitches being utilized. The sleeve is

full and plain and puffy; the simple cuff showing a few tucks and a single insertion of the lace.

Hand Embroideries and Made Lace.

The various sections of this daintily designed blouse, one that is suitable for formal luncheons or informal dinners, are each planned separately. The yoke, the fronts are each made after a design, the princess braid being employed and a conglomeration of fancy lace stitches employed to hold the pattern together. Then there is a shaped strip of the crepe de chine embroidered in a trailing design of oval eyelets, with a vine pattern connecting the different buttonholed piercings. A narrow Cluny lace of the familiar leaf pattern is used to connect the different pieces of the pattern, this being most effectively employed as a heading. The fastenings in the back, the collar supported by the familiar little featherbone rods, and the sleeve shows the fullness of the top puff

regulated by the shirtings on the inner seam, the lace heading appearing here likewise.

Smartly Simple Blouse of All-over Embroidery.

The all-over embroideries make charming blouses that will fit in for more occasions, perhaps, than any other style. Usually they are fashioned rather simply, the modishness of the material being relied upon to produce a dressy effect rather than an elaboration of trimming or of fussiness in design. The example illustrated is in one of the Irish half-tones, on which the alternate English eyelet work and the raised blind French embroidery show up to perfection. The cut is as plain as well can be. The fronts are arranged with shallow tucks in the broad shoulder seams, the fastenings down the back concealed under a fly, and the sleeve is one full long puff that drops into a deep cuff, some tucks adjusting

the fullness above the cuff, and a little Valenciennes lace whipped on by hand makes a dainty dash at throat and wrist.

Where Flouncings Make the Sunshade.

Rather a heavy linen is simply swathed and buttonholed at the edge to make this charming sunshade. The foundation is a rose-colored batiste, and on this the overlapping ruffles of linen are posed, the rose light filtering through the fabric with most delightful effect. The stick is one of those thick coaching affairs, a natural bamboo root serving as a handle, and the end finished short and stubby, without a ferrule.

For summer riding the shirtwaist and skirt is considered entirely permissible, but the shirtwaist must follow the severe style. Some of the late models are cut in the plainest square shapes, a stock to match with Ascot crossover tie, and a smart little pocket on the left breast.



THE FLUFFIEST OF EMBROIDERED PARASOLS

The Plain Silk Parasol and the Fluffy Design.

Parasols With Ribbon Insertion.

The parasol of striped silk is one that will fit in with any number of various costumes, especially when the stripes follow the recent fashion of showing rather a blurred and indistinct line. The one pictured is a French production, the stripes being an ivory shade of white and the stripes a faint violet that is shaded on either edge so that it seems to melt into the white. The ribbon inserted for a border, on the contrary, is in a pretty shade of pink, one that harmonizes well with the violet, thus exhibiting one of the best color fads of the summer, which combines pink and violet—or rather a pinkish mauve—to a conspicuous degree. There is a wild rose pattern in book pink on the Dresden ribbon, this too, following the fancy for blurred and indistinct lines, the foliage tinting on a faint and cool green that serves to unite the various colorings delightfully. The frame and tips are silver gilt and the handle is one of those long bogwood shafts, carved like a totem pole and distinguished with a fluffy choux of Dresden ribbon half way down the handle, from which hang little gold tassels to accord with the gold of the frame and tips.

The Fluffiest of Embroidered Parasols.

While the machine embroideries are certainly wonderfully fine and effective, the hand embroideries have distinction and a distinctness that is all their own and proof against any sort of mechanical imitation whatsoever. This is well exemplified in the parasol pictured, where a hand-embroidered linen of the sheerest quality is used. The parasol top is in solid raised work, the design well padded underneath so that it stands out in extremely bold and high relief. The linen is cut and the design is planned so that all seams or piecing is avoided, this making for the most harmonious effect. There are four ruffles of an openwork embroidery, each somewhat overlapping the other; and the stick of natural cockwood is long, with a crystal ball at the top for a handle. A wreath of little roses cleverly fashioned from a sheer linen tape is deftly used as an edging to the embroidered parasol top, this likewise serving as a heading to the fluffy choux that are such an attractive part of the sunshade.